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Local Capacity Building and the creative economy in the Global South

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Introduction

The creative economy exists in a complex field of competing demands as UNIDO in their review of MDG and culture and development show[1]. Hence it is a key challenge to clarify the precise scope of action when one considers the creative economy. It is clear that this is a partial interpretation of the field of culture and development, but the economic dimensions of the creative economy are the focus here. In this case it is not the contribution to other goals (social or cultural) that is primary - although they will be present - but, how to facilitate the development of the creative economy. In this sense we must look to the rest of economy and society and ask what it can do for the creative economy rather than visa versa.

What is it that makes the creative economy a viable sector of the economy, and the individual creative industries prosper? One answer is that the creative economy is no different to any other industry. It is true that there are many generic policy initiatives aimed at small and micro enterprises that are relevant to the creative economy (as it is dominated by this size of business activity). However, an alternative answer is that there are a number of creative economy specific concerns that relate both to the newness of the creative industries (that is there is not any similar activity to 'borrow from'), and the fact that the creative economy is starting from such a low base (although its growth rate is significant) such that it does not generally benefit from critical scale economies.

We can illustrate this challenge by reference to any number of industrial strategies, even those aimed at the creative industries, logically focus on existing trade mechanisms[2], namely: i) trade liberalisation of goods and services; ii) removal of barriers to people's movement; iii) tourism enhancement; iv) subject matters related to promotion and protection of intellectual property; v) trade facilitation; and vi) development of a physical infrastructure for transport, communications and energy. It is important to recognise that any producer, especially a cultural producer, needs to have grown to a particular scale before most of these strategies come into play. Thus, the immediate challenge is to provide a stepping stone to reach such a stage. Generally, this is what the strategy of local capacity building is based upon: the establishment of a foundation and the nurturing of the creative economy.

Local capacity building is about removing a barrier to development through the investment in skills, training education and infrastructure such that industries are 'scalable', that is they can grow and operate in a wider context[3]. Capacity building strategies are familiar in most industries, and in that sense generic; once again we can make the case that the creative economy is in need of special measures. In this case the argument is on the basis that in most places the creative economy is new, there is no pre-existing tradition of extended production to build upon, hence the project is almost to begin from scratch. In such cases it is critical to target resources where they will impact most, and in the creative economy, as noted elsewhere in this report, this

[1] UN system task team on the post-2015 UN development agenda (2012). Culture: a driver and an enabler of sustainable development.

[2] Promotion of cultural and creative industries in Latin America and the Caribbean, Latin American Council (2011)

[3] Kaplan, A. (2000). "Capacity building: Shifting the paradigms of practice." Development in Practice **10**(3-4): 517-526. Eade, D. (1997). Capacity-building : an approach to people-centred development. Oxford, Oxfam.

requires an in-depth understanding of particular organisation forms, and economic and cultural challenges, as well as the opportunities.

Broadly, the experimental development of a number of local capacity building initiatives in the field of the creative economy can be sub-divided into three types: skills, networks and community. This chapter takes each in turn, illustrates the ideas with examples and finally draws together the achievements and potential for focus of future policy initiatives.

Skills

An essential building block of any creative activity, or any economic activity is skill or human capital. Whilst some generic business organisation skills are likely to be already present in economies, the specific needs of the creative economy are not so easily sourced as the creative industries have been, up until now, a relatively minor activity. A common challenge for firms or entrepreneurs is that of not being able to benefit from the economies of scale which can underpin availability of more generic skills. It is important to note that even the creative industries in the Global North face this challenge; it is not unique, but certainly more difficult to match such provision in countries of the Global South. Moreover, if relevant creative industries training or education has been available in countries often access is a problem due to cost or location. We can sub-divide the types of skills needed and the support mechanism to deliver them into three broad types: craft and technical, entrepreneurial, and leadership.

Craft/Technical

The range of training and skill development is as wide as the local creative economy, and potentially wider if new developments are to be encouraged. The list may include performing arts, visual arts, craft, audiovisual, design, advertising, publishing, fashion, music and new media. Some of these have a correlate in the normal school system, and the few institutions that commonly specialise post-compulsory education in the arts.

An example is run under the aegis of the Institute for Music and Development based in Accra[4]. The Orff Afrique represents new approaches to the teaching and learning of music in Africa. Combining music, drama, movement and speech into lessons, the Orff Schulwerk is one of the developmental approaches used to teach music education to students in a natural and comfortable environment. The Institute organises annual lectures, workshops, and seminars based on this approach, both in Ho (Volta region) and Accra (Greater Accra region), and has attracted musicologists, music teachers, musicians, academics, students and other professionals.

Another example is the Liberia Visual Arts Academy[5], a non-profit organisation working with the Ministry of Foreign Affairs and Ministry of Education in the Republic of Liberia to 'train young Liberians in the visual arts as a means to empower themselves, contribute to the creative vision of their communities, and promote understanding across cultures.' Courses currently cover drawing, painting and photography but will be expanded to include modern communication and design technologies such as photo editing software and the internet. Students are taught about historical practices of indigenous art of the region as well as international trends in contemporary art and design.

Also, in Burkina Faso, there are two arts discipline specific training programmes: one, a professional 3-year theatre training programme launched in 2009 in Ouagadougou by Espace

[4] http://www.imdghanaonline.org/whatwedo.html
[5] http://livarts.org

Culturel Gambidi (Centre de Formation en Arts Vivants – CFRAV)[6] to train real professionals and improve the artistic quality of theatre productions**.** The school has attracted students from other countries - Mali, Chad, Cameroon and all members of the first graduating class are working actively in the theatre sector now and several have even been able to work abroad in Europe.

However, in most cases the entire range of the creative economy skill set are not covered, especially the field of the digital that, in many cases, has the most economic potential. The range of technical skills that are needed include those in stage and lighting design, in marketing, relating to sound technicians, as well as gallery management and curating. Aside from the obvious skill gap, the lack of these activities in addition may create a reliance on out of country solutions. For example, the lack of recording engineers in Senegal held back its music industry; engineers had to be imported, or artists had to travel abroad to record. Not only does this break a vital feedback and learning route, but also undermines an opportunity of local skill development, and training[7].

Based in Pikine, Senegal, Africulturban's latest initiative is the creation of its "Hip Hop Akademy", offers training for young people in information and communication technologies[8]. Especially focusing on digital skills to remain relevant to the constant evolution of musical and artistic professions. Africulturban offers a training workshop in graphic design, sound design, music and video production, promotional management and marketing, DJing, and English. The objective of this original programme is to train future professionals in the sectors of hip hop music, and more generally urban culture, who would be capable participate in a market that is in perpetual artistic and technological evolution. This training is provided free of charge over a three-month period, during which the participants are able to familiarise themselves with and appropriate new tools to boost their creative capacity and expression. With the support of both local and international partners, this training offers both a theoretical formation and a practical application of the newly acquired knowledge, through empirical case studies, such as making of a video clip for the training in video production, or the production and recording of a music compilation album.

Entrepreneurial

Basic and advanced skills and expertise in artistic and creative practice, as well as technical support skills are necessary, without which many of the former could not be realised in scalable enterprises. However, they require a further component to activate them: entrepreneurial skills. In a developed economy context the notion of entrepreneur is allied to a successful self-made business person. However, the idea is used in the Global South also to describe artists pioneering and making opportunities for themselves, and by extension others. As such the idea of social as well as economic entrepreneurs is important, particularly in the cultural sphere where the innovation of cultural forms is equally important and inspirational as the economics and the social. Moreover, social and cultural entrepreneurship is important as it works across the boundaries of the for-profit and not-for profit, and the formal and the informal economy, often providing a bridge between them.

Of all areas of local capacity building entrepreneurship training this is probably the best recognised and most commonly found. In many respects this field is allied to the technical skills to support creative business as it includes strengthening the role of artists, creators and cultural agents through a set of activities including awareness-raising, training, green-housing of entrepreneurial projects and specialised advising. Support for cultural entrepreneurship and cultural leadership is a strand of activity supported by the European Union and key agencies located in German,

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[6] http://www.defasten.com/ecg/_htm/cfrav.htm

[7] Pratt, A. C. (2007). The music industry and its potential role in local economic development: the case of Senegal. Creative Industries and Developing Countries: Voice, Choice and Economic Growth. D. Barrowclough and Z. Kozul-Wright. London, Routledge**:** 130-145.

[8] http://africulturban.wordpress.com/

Netherlands, France and the UK in particular: the British Council has a notable international programme supporting Young Creative Entrepreneurs[9].

The GoDown centre in Nairobi has a course is designed to be participatory in concept, moving through experience and reflection from classroom to industry. It aims to equip creatives with skills, knowledge and networks to take their practice to the next level. According to the British Council, this initiative was 'as result of demand pull for a more in-depth modular training for the Creative Entrepreneur. The driving force for the course was to build skills and develop entrepreneurial capability in practitioners. In particular the course is hinged on four premises; i) To develop an understanding of the growth of the creative industries; ii) To provide experiences and knowledge for the development networks and partnerships necessary to create and sustain creative and cultural projects; iii) To equip learners with tools and technical vocabulary to embrace and function in the industry; and iv) To enhance learners' entrepreneurial capacity'[10].

Another example is the Promotion of Cultural and Creative Industries (FOMECC) Program[11] in which cultural production, given its potential to create wealth and employment, is understood as an instrument for development. It operates in Latin American and West African cities[12], about an hundred of cultural and creative businesses were launched within the framework of this programme. Notably, a much greater number of cultural enterprises, existing prior to the programme, benefited from its services in terms of training (on financial and cultural management, communication and marketing, legal environment), support (for professional structuring and management over a six-months period), and of advice (occasional and free expertise for business plan development, strategic orientation, technical assistance).

Likewise, the Institute for Music and Development (IMD) provides management training for musicians and music professionals intended to broaden their horizons for effective implementation and monitoring of their projects. This sphere of intervention has been boosted through the close collaborations of the institute with the continental network of art practitioners, such as the Arterial Network[13].

Leadership

Related to cultural and creative entrepreneurship training is cultural leadership. This has been promoted by UNESCO's technical expert facility on Cultural Policy and Governance[14] launched with the support of the European Commission has chosen to make capacity building in Africa a priority as Africa is a strong supporter of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. For a special Pilot Capacity-Building Programme created in 2012, UNESCO established a pool of experts from Africa and chose participants from Anglophone and Francophone Africa to be trained with regard to the implementation of undergo training in critical aspects of the Convention. Anglophone participants received training in partnership with the African Arts Institute in Cape Town while the francophone participants received training in partnership with the International Organisation of la Francophonie, Culture et Développement in Dakar. Key topics included funding strategies for the cultural sector, different methodological approaches to policy development for the cultural and creative industries and other related technical issues'. This has enhanced the capacity of the continent to support African governments in domestic cultural policy and in implementing the Convention.

[9] http://creativeeconomy.britishcouncil.org/creative-entrepreneurship/young-creative-entrepreneur-programme/
[10] http://britishcouncilblogs.org/africa/2012/07/12/creative-enterprises-a-weekend-of-inspiration/
[11] http://www.fomecc.org/
[12] in Colombia, Honduras, Senegal, Peru, Niger
[13] http://www.arterialnetwork.org
[14] http://www.unesco.org/new/fileadmin/MULTIMEDIA/FIELD/Brussels/pdf/ConvEU_Brochure_en.pdf

The African continental-wide Arterial Network initiated a three year cultural leadership programme supported by the EU comprising of Cultural Leadership, Train-the-Trainer and Entrepreneurship programmes with its partners in each of the five regions of Africa, namely AFAI in South Africa serving southern Africa; Casamemoire in Morocco, serving North Africa; Groupe 30 Afrique in Senegal, serving West Africa; Doual'art in Cameroon, serving Central Africa; and The GoDown Arts Centre in Kenya, serving East Africa. The goal of the programme is to advance the cultural dimension of development and cultural diversity in Africa through improved cultural governance. The programme aims to develop skilled leadership able to effectively formulate and implement policies and strategies, and to effectively manage civil society organisations and public institutions. Target beneficiaries include leading arts professionals, government officials responsible for culture, those responsible for implementing cultural policy and others. The course covered areas such as global economic and political structures; the history and political economy of Africa; international and African cultural policy instruments; African human development, economic, transparency, democratic indicators; regional, continental and international opportunities and challenges for the African creative sector.

A notable initiative that has been pioneered by the Arterial Network initiative is the 'Train the Trainer' . The Train-the-Trainer programme uses four toolkits developed by Arterial Network (Fundraising in the Arts, Marketing in the Arts, Project management in the Arts and Networking and Advocacy in the Arts) as the basis of the training aimed at providing participants with concrete tools to promote, manage and collect funds for cultural projects and to convey these skills in their respective countries. Courses are designed to develop regional training hubs. The Southern Africa training hosted candidates from Angola, Botswana, Lesotho, Madagascar, Malawi, Mozambique, Namibia, South Africa, Swaziland and Zimbabwe. Future training hubs will be established in Morocco, serving six North Africa; in Senegal, serving West African; in Cameroon, serving Central Africa; and in Kenya, serving East Africa.

The GoDown centre has developed several programmes that seeks to leveraging the lateral approach that artists can bring to provide insights in a new ways. These include the "East Africa Arts Summit", in which regional arts leaders, convening biennially, take stock of the sector and deliberate on diverse matters pertaining to the role and relevance of the creative sector; the recently launched activity, "Nairobi – Urban Cultural anchors and their role in Urban Development", which explores questions of identity and belonging in the city and implications for city planning, in collaboration with writers, visual artists, photographers, performing artists, as well as architects, city planners, other anchor institutions (such as the Kenya Polytechnic) and big city landowners (the Kenya Railways).

Networking

Moving beyond the important work of enabling and promoting individual skills and careers are networks. The example of the Train the Trainers initiative provides a good link between individuals and networks, providing an example of the possibilities of not only networked training but the possibility of peer-to-peer learning. The notion of networking is a wide one, it includes linking individuals and communities, both in places and across places. Critically it is a process that is a pre-requisite of 'scaling' economic activities, that is growing and extending. This does not simply include identifying export markets but finding ways to enter them, and the means of developing demand for new, or unfamiliar products in those markets. It includes the way of doing business in the creative economy. A common characteristic of creative enterprises is their small size and hence in order to grow they must also use shared network resources. At a certain size it is possible that these can be internalised, but for the most smaller organisations this 'middle' organisational field, that of intermediaries, is the most important aspect of creative industry development in both the Global North and Global South. For clarity the activities that networking support entails can be subdivided into three sub-types.

Buildings and clusters

The first of these is deceptively simple, that of the infrastructure of a building where creative workers can meet, that forms a focus for networking, that can be a site for training delivery, and a location of practice and performance, or exhibition. There are clearly questions about which specialist facilities are appropriate locally, and needs vary: an art gallery, a recording studio, a workshop. The key point is that gaps in provision need to be identified, and some new art forms cannot develop within the creation of some specialist provision. There is a clear tension between wider political and social objectives to have a grand theatre or performance space and the simpler day to day needs of the majority of the creative sector. This alerts us to the challenge of creating a set of stepping-stones of cultural infrastructure from the rehearsal and very small, to the medium and large. Support for the growth of cultural activities requires a range of performance spaces. Moreover, there is considerable advantage to clustering such activities in one place or building as it creates a sense of community and stimulates peer-to-peer learning; finally, it also creates a very efficient delivery platform for training, which can potentially serve as a performance and exhibition space.

A number of initiatives have recognised the critical role of spaces, often as workplaces, they do not need to be grand. In the framework of a decentralised cooperation programme with the French city of Grenoble, the Burkinabè capital has conceived and realised a music garden, the Reemdoogo[15]. In response to the needs of professionalising music work and artists, this infrastructure supports the structuring of the urban music sector, while allowing networks of music exhibition and production to meet and professional information to circulate. It thus offers spaces of rehearsal, production, live performance as well as a resource centre and a music shop, with other social spaces (restaurant, garden) allowing for interaction between users.

Another example is The Creative Space[16] a free, non-profit educational program in fashion design, based in an atelier space in Geitawi, Achrafieh, in Beirut. Combining work and education in order to provide opportunities to those who lack such resources, the Creative Space is a place where aspiring fashion designers who wouldn't otherwise have the opportunity, collaborate to create a couture collection. The students are both men and women, Lebanese as well as Palestinians born on Lebanese territories, whether in Beirut, Shatila or Saida, having studied fashion design at school or having learnt it on the job. The Space offers them a place where they can not only further their experience, but also practically earn a basic living while doing so. Creative Space showcases the

[15] http://www.reseauculture21.fr/wp-content/uploads/2009/11/Reemdoogo.pdf
[16] http://creativespacebeirut.com/

work of its students at the end of each cycle. This exhibition involves an auction in which the clothes are sold and the money divided between the students and the program. All proceeds from the sales go to the student designers as an income as well as the program itself to ensure its continuity and growth. Besides these streams of revenues, this educational initiative is supported by donations and individual cooperation of several private designers and artists, as well as by the New School of Design in New York, Parsons.

Since its creation in 2006, Africulturban has performed the role of promoter of urban culture, especially hip hop, while also organising various musical performances, exhibitions, workshops and professional meetings. It is now a well established and internationally recognised association, which hosts a recording studio, a centre of documentation on urban cultures as well as a radio station; organises a festival, "Festa2"; initiates several projects such as "Hip Hop Education" which intervenes in elementary schools; "Jam Sessions and its Hip Hop Platforms" which promotes, for free, music performances of emerging artists; and which has created a DJ school, "African Turntablism".

Finally, the first of its kind in East Africa, the GoDown Art Centre is a not-for-profit company which is established in a renovated 10,000 sq. meters warehouse located five minutes from the Central Business District of Nairobi, in the fringe of its industrial area. This performing and visual art centre became fully operational from early 2003, and since then, has been providing a unique multidisciplinary space for arts and host organisations representing a variety of art forms and also residence programmes. Grown out of a need articulated by a wide range of artists in the late 1990's for provide a space holding the vested interests of Kenyan and East African artists in a cross section of discipline, this original arts centre is fast becoming a focal point in East Africa for innovation, creativity and performance. It comprises studios, rehearsal and performance spaces, as well as an exhibition gallery, and promotes professional development through training workshops that are held throughout the year, in an environment that encourages innovation and collaboration between artists.

Finance and legal services

One of the weaknesses of all small enterprises is their inability to benefit from the economies of scale that larger companies do whereby they can afford their in-house specialist administrative and management skills such as accountancy, legal advice, or logistics. Moreover, this is exacerbated in many micro-enterprises by the fact that the principals who often go into business to have a hands-on approach, and not to get engaged in administration. In the creative sector the principals are often artists who have created an economic enterprise to be sustainable in their artistic activities.

The problem is that these types of services are often in short supply in the whole economy, let alone their specialised application in the creative disciplines. Moreover, as noted above, the creative economy is often starting from a small base and hence the external economies of scale (many other companies doing similar things and hence creating sufficient demand for independent intermediaries and services) do not exist. Hence, the opportunities for growth and development may not always be found inside every firm, but be part of a economic community resource.

An example of a very important specialist service is finance. Set up in collaboration with the Danish Centre for Culture and Development and IMD and managed by the ARB Apex Bank in Ghana, the Ghana Cultural Fund is micro-credit fund[17], aims to increasing investment opportunities for the music creative industries. The fund can be accessed by musicians and music professionals for viable projects, is dedicated to strengthen intercultural relations, mutual

[17] http://www.gdcfonline.org/projects.html

understanding and promotion of democratic values, through contemporary arts and preservation of common cultural heritage.

A number of initiatives have been supported by WIPO to raise awareness, and help support local collecting societies and artists rights societies. These initiatives, such as one developed in collaboration with CERLALC in Ecuador and Paraguay aim to build expertise in copyright protection, and the support the operation of collecting societies, and help content creators engage with new technologies of distribution and sales.

Trade fairs/Showcase events

Another challenging facet of the creative industries is the development of new audiences and markets, this is a necessary partner of export activity. In many creative industries the means of accessing markets have a particular form such as trade fairs and showcase events (often festivals) that bring together intermediaries or consumers together with aspirant market entrants. These can often act as the gatekeepers to important new markets and audiences.

In Latin America CERLALC[18] amongst its other activities supporting authors, has worked with UNESCO to produce a series of guides to how to get the best out of book fairs[19] and how to deal with new online publishing channels.

The African Music Export Office (BEMA)[20] is a network gathering music operators based in Africa. BEMA is an independent entity, which seeks to support and nurture the career of local operators and the circulation of African music within African and worldwide. Its founding members are four cultural organisations each respectively located in Senegal, Benin, Burkina Faso and Guinea-Conakry. The main objectives of the BEMA are to support the circulation of operators, artists and their works, nurture the professionalization of operators, support the production and distribution of African music products. As such, this initiative provides training and professional advice, organising tours and attendance of African producers at international professional meetings. It also produces annual compilations, samplers, which are not for sale, but freely distributed to media and music professionals worldwide, allow African artists to reach an audience beyond their national borders.

Besides, the BEMA, through its founding members, organises local music trade fairs in African cities, in order to counterbalance the fact that African producers still have to find their way to music market overseas (usually in Europe) if they want to expand their market. These annual local music trade fairs complement as such the already existing professional repertoire on the BEMA's website, which acts as a 'yellow pages' for the music workers on the African continent.

[18] http://www.cerlalc.org
[19] http://www.unesco.lacult.org/noticias/showitem.php?lg=2&id=3479
[20] http://www.le-bema.com/

Community

Much attention has been directed to the role of culture in development in its instrumental guise, that is how it may promote social cohesion and well being, in the anticipation that it will help foster communities that might be able to function more effectively, in delivering development projects. Of course the growth of the cultural economy - in its purely economic role - may have such beneficial knock on effects. This section is concerned with the opposite flow: the ways in which the context of social and economic life may enable or constrain the development of the creative economy. By nature these are constraints that are out of the direct control of the creative sector, however just as normative trade rules and industrial policy may inadvertently disadvantage the cultural sector it is necessary to examine the wider social sphere. Creative businesses are a key vehicle for widening opportunities for participation in the economy. As has already been noted it is vital that all programmes and businesses are aware of their role in this and adequate attention given to pathways into the creative industries from all parts of society. On one hand specific attention is directed at education and training programmes as gatekeepers, or enablers, of this process. On the other hand a key partner is wider society, either in the form of state policies that concern welfare, work conditions and pensions, and the range of civil society organisation that work across the for and not for profit, formal and informal, state and economy boundaries.

Civil society

Beyond governments and the private sector lies the realm of civil society. Civil society activities may be entirely separate from, or closely linked to the economy and state sectors. Commonly, civil society is the well spring of community action and the source of much cultural activity. It is important in local capacity building in that civil society organisations are key partners in delivery of formal programs, but also that much cultural and creative activity has its roots and first expression in civil society. So, supporting and nurturing civil society activities can be a capacity building aim in its own right.

One of the challenges is funding such programmes. Africulture is supported by public institutions (local and national), international cooperation partners (from Austria, Belgium, Brazil, Canada, Spain, U.K., Switzerland, Germany, Denmark), but also by other local and international not-for-profit organisations, as well as cultural enterprises from the private sector. In Burkina faso the financial sustainability of the Espace Culturel Gambidi programme is fragile - as most students are not able to pay fees, the programme is clearly meeting a need and providing opportunities to its recipients such as participating in the international theatre festival FITMO organised by Gambidi; two, a three-year dance programme which draws on international students from Europe. Ecole de Danse Irène Tassembedo. As a solution to financial sustainability, funds are raised by offering a range of classes for wealthier amateurs. The school was launched by a Burkinabè choreographer who had a very successful international career in France, Italy, and other countries and about 3 years ago decided to come back to Burkina. As noted above many cultural projects are supported by individuals who want to give something back to their communities, Creative Space in Beirut is another example.

Education

It has been noted that the development of specialist educational programmes have lagged behind need. Again, this is the case in the Global North as well; whilst art education has always been a staple of further and higher education the study of cultural policy and in particular creative industries and policy is very new. It has already been noted above that basic skills and advanced training is an emergent part of many local capacity building activities. As the Africulturban example illustrates, one of the significant challenges to any skill development, especially in the creative sector, is relatively high cost with puts it out of reach for the majority of young urban citizens. An

organised and networked civil society organisation is capable of drawing together the necessary and complementary energies to open up what might otherwise be elite educational programmes (such as graphic design or video/music production) to a wider section of the population, would not have access to them otherwise.

A number of programmes based in developed countries, an number of such programmes exist in Europe at the MA level that educates mainly international students[21], then there are specific agency sponsored programmes such as that operated under ILO system and Turin University on cultural projects for development, this was established as part of a support for the World Heritage Organisation to offer advanced training to those responsible for managing WHO sites[22]. The WHO offers bursaries for students to attend the intensive course, and develop projects in their own countries.

However, in region education is clearly preferable. Despite the vibrancy and innovativeness of the African arts and culture sector and the clear need for educational and training opportunities, there is as yet only a limited number of other tertiary based arts management, cultural entrepreneurial programmes or cultural policy programmes available to arts and cultural practitioners. Some examples are: The Higher Institute for Arts and Culture (ISArC) in Mozambique; the University of the Witwatersrand's post-graduate programme in cultural policy and arts management in Johannesburg, South Africa; Aga Khan University is developing a course in the development of the creative economy in East Africa.[23]; and, The Great Zimbabwe University is developing an arts and culture management programme.

Welfare

The question of income is central to any one in the creative economy now and in the future; moreover the development of sustainable and resilient businesses, let alone ones that can grow. There is a core problem with intellectual property rights, or more specifically copyright; not the concept, but how it works in practice. The model in the Global North is that copyright earnings, royalties, are a rent on the use of an identified creative product, such as a song, a book, or a performance. The creator can thus expect a continuing income based upon sales of their work, for the length of local copyright licences (which extends at least to an average lifetime). The challenge is that commonly a lack of administrative resources mean that copyrights are not always properly registered, or managed, nor the money redistributed. Accordingly, although unauthorised use of copyright is a problem, an equal partner is the breakdown, or lack of function, of the system of collection and redistribution of royalty payments.

The solution rests on a local copyright collecting society which is often itself hampered by problems of funding. There are also some basic administrative challenges. Distribution of small payments are expensive; however, it its these that are most vital the the continuity of the majority of content producers. A common response from performers is to by pass a failed system and to rely on live performance incomes instead. This can work, but it has a significant downside, money is only earned when performing. This highlights the question of welfare and sickness. Simply working as a creative is a precarious and risky activity. Few can develop a career solely on this basis; as such this can compromise their craft and expertise. Such conditions can act as a significant anti diversity issue where unless there is a separate income from family or partners continuation is impossible. Moreover, for most, a creative industry career is not a viable choice if combined with a caring responsibilities.

[21] For example King' College London, http://www.kcl.ac.uk/artshums/depts/cmci/index.aspx and City University London http://www.city.ac.uk/arts-social-sciences/creative-practice-and-enterprise/cultural-policy-and-management

[22] http://worldheritage.itcilo.org/home

[23] www.searchlightcatalyst.org

Clearly there is a need to create some route ways whereby artists can secure a continuing income. Copyright is one means to sustain this, and systems must be made efficient (often biassed to larger users). In parallel, local welfare and sickness benefits might be tailored to the needs of artists. Associated with this challenge, a number of musicians unions, like the one in Senegal for example, have been pressing their governments to take these issues on board. It is of course a problem in the Global North as well, but it is a matter of degree. The overall challenge is to create the right incentives: if people are to invest in education and training, they need to know that they have a chance of longer term benefit. This is a critical element of the fundamental sustainability of the creative economy, and of the arts and culture more generally. Of course traditional arts and cultural policy does play an important supporting role in this by providing public culture and art funding. The challenge ahead is to make the new partnership of the commercial and state systems work together.

Policy recommendations

This chapter has highlighted the role that local capacity building can play in the creative economy of the Global South. Running through this chapter the lesson that the creative economy can also be a vehicle for social inclusion and the valuing of diversity, not only in the traditional cultural or social senses, but also in terms of wider participation in the (creative) economy. It is clear that the field of local capacity building in the creative sector is still in its experimental stages; it is clear that there is a role, and that it can be very effective, but as yet there does not appear to be universal application of the idea. For many the emergence of the creative economy as an economic driver has been a surprise, and the initial response, sometimes won against considerable opposition or ignorance of the creative economy, has been to get it accepted as an 'industry' and thus integrated into industrial, and particularly trade policies. An important message of this report is that whilst these initiatives are vital they often miss the very small scale and the emergent businesses that are characteristic of the creative economy, and of the creative economy in the Global South (as well as much of the Global North). It is for this reason that local capacity building should be promoted as a front line policy action as part of a progression to trade policy.

This report has highlighted examples of the most popular and best developed initiatives and they tend to concentrate on human capital development: skills and training. The main focus this far has been a concern with entrepreneurial skills to enable creative activities to be marketised. The development of these support programmes has incorporated important regional dimensions, perhaps the foremost amongst these is the social dimension of entrepreneurial activity, this often provides a bridge between the formal and informal activities that are the well spring of cultural activities in many regions. Additionally, the programmes have clearly identified that it is not simply generic skills that are required but one that specifically apply to the conditions of the creative industries.

By extension it has been recognised that enhanced skills training in creative industry disciplines is also a vital companion of such activities. Here, it has been noted the agenda is not only 'front line' creative activities, but critically the range of support skills without which many creative events and processes cannot take place. Often access to such training is limited by the capacities of local education systems, and simple but critical concerns of cost and distance. So, fundamental capacity building requires such training, but if they are not targeted at the limited resources of the majority of the population then the benefits of diversity will not be achieved. There is another way that diversity is conceived by many programmes and that is cultural practices; thus the embracing of youth cultural forms has been vital to encourage the new generation to participate. The challenge to trainers is that these new forms generally rely on cutting edge digital technologies. At present

the lack of up to date digital training and resources is a barrier; it is doubly unfortunate as it is precisely these areas that are most likely to result in income earning operations, and have most potential for export earnings. Overall this presents a difficult double challenge, not only increase training and skills to a basic level, but embrace cutting edge skills.

Allied to basic and enhanced skills, specific or generic, is the partner area of policy which has been focused on cultural leadership. Thus far it has tended to be concerned with a follow on step from cultural entrepreneurship; as yet there is comparatively little support for cultural leadership in the public sector. If the creative economy is to be sustainable it will also need leaders in the public sector that are cognisant of current trends and challenges. Programmes preparing the next generation of cultural sector managers are being put in place in the Global North, such as the Clore Leadership Program in the UK[24], but as yet there has yet been less attention in the Global South. Allied to this is another area that is in danger of suffering from 'underskilling', that is the public sector capacity to monitor, evaluate and manage policy initiatives. A number of programs have been supported by both the British Council and WIPO to, in various ways, help build capacity in regions in 'cultural mapping': that is to audit the creative economy, primarily on the patterns, location and scale of activities and employment. Recent UNCTAD creative economy reports provide international comparative data on trade, but detailed in country indicators of all elements of the creative economy are few and far between. Without doubt these are expensive and time consuming activities, but these agencies have show how useful they can be in overall strategy. Indeed, local capacity building needs a wider context within which to operate, and moreover, to be effective and efficient it needs a means to benchmark its successes and failures.

This points a a field of activity that has yet not properly come onto the creative economy agenda, the question of global production chains[25]. In the field of commodities many countries have begun to explore the question of managing production chains, and examining the possibilities of upgrading the position of dependent nations and producers. A notable exception is discussion within the Arterial network that has led to commissioning research on the "Structure & Value Chains of Kenya's Creative Economy". Policy debates in other industries have pointed to a host of critical questions related to local capacity building around setting global standards and quality controls as a pre-requiste to playing a full role in production chains[26]. Clearly one aspect of this is the legal and intellectual property requirements, but there is much more work to be explored in this field. It is likely that the notable programmes that are engaged with promoting trade fairs and showcase events would be the point of delivery of information and advice on standards, compliance, and creating new market niches.

Despite the growth of micro-credit and business support in the general field of development, there are few examples of this being applied to the creative economy. The experience from the Global North has been that specialised schemes are needed for advice and loans due to the unique risk structure of creative businesses, and the relative unfamiliarity of general business advisors and banks with assessment of creative businesses. There is clearly some potential for similar schemes to be developed in the Global South as well.

One message that comes over very clearly is the role of buildings to allow creative business to find a stable place to carry on their activities, and to engage in networking and peer-to-peer learning. The GoDown centre is a notable example in this case. Such sites also perform the function of creating a critical mass of cultural workers at one site and hence create the market for provision

[24] http://www.cloreleadership.org

[25] Pratt, A. C. (2008). "Cultural commodity chains, cultural clusters, or cultural production chains?" Growth and Change **39**(1): 95-103.

[26] Gibbon, P. and S. Ponte (2005). Trading down : Africa, value chains, and the global economy. Philadelphia, Pa., Temple University Press

of other services by for, or not for profit agents. It is critical that this type of provision is separated out from the 'flagship' development of prestige projects that are based upon regional aspirations rather than linked to local creative industry needs. This has been a hard learned lesson hard in the Global North. Moreover, in all cases, it is not simply the provision of space that its critical, but the curation of that space so that users can really benefit from the synergies generated. However, it is clear that property based solutions are not the only tool to be used. The efficiency and success of the Train the trainers programme shows the potential for 'cascaded' training that can be spread across communities that can minimise what might otherwise be problems of access.

The final set of issues covered in this chapter related to community, and it is these that are in many ways the least developed, but perhaps have the most potential. There are many examples emerging of advanced training programs at the MA level in regions, these are clearly important if an understanding and high level participation in public and private sectors is to be extended, perhaps including PhD training and research centres. Moreover, the legitimacy and prestige associated with such an acknowledgment of university programme status for the creative industries is important. Access for the whole population, not based upon income level will continue to be a challenge here. The role of civil society and civil society organisations clearly underpins the creative sector, many of the examples that have been quoted have civil society partners, and some are wholly civil society supported. As noted above the critical bridging role of civil society organisations is one that is commonly about inclusion and diversity, but also it is vital if we acknowledge that much of the economy of countries in the Global South still is in the informal sector. Finally, we have noted the difficult area of the ways that national social, welfare and labour policies impinge on the creative sector. The creative sector presents a number of challenges to normative social policies. However, at base the problem is that the creative economy is, for many, not a viable career choice unless they already have money. In effect others are excluded from participation. More work is needed on exploring how the workers in the creative economy can achieve the same rights and opportunities as traditional employment.